



# MADMAN

Presents

## THE SEPTEMBER ISSUE



Directed by: R.J. Cutler

Produced By: R.J. Cutler, Eliza Hindmarch, Sadia Shepard

Executive Produced By: Molly Thompson, Robert DeBitetto, Robert Sharenow, R.J. Cutler

Running Time: 88 Minutes

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## SYNOPSIS

Anna Wintour, the legendary editor-in-chief of *Vogue* magazine for twenty years, is the most powerful and polarizing figure in fashion. Hidden behind her trademark bob and sunglasses, she has never allowed anyone to scrutinize the inner workings of her magazine. Until now. With unprecedented access, filmmaker R.J. Cutler's new film *The September Issue* does for fashion what he did for politics in *The War Room*, taking the viewer inside a world they only think they know.

Every August a record-breaking number of people can't wait to get their hands on the September issue of *Vogue*. The 2007 issue was and remains the biggest ever, weighing over four pounds, selling thirteen million copies, and impacting the \$300-billion global fashion industry more than any other single publication. An intimate, funny and surprising look at Anna Wintour and her team of larger-than-life editors as they create this must-have Bible of fashion, Cutler explores the untouchable glamour of Wintour's *Vogue* to reveal the extraordinarily passionate people at its heart. He takes us behind the scenes at Fashion Week, to Europe, on shoots and reshoots, and into closed-door staff meetings, bearing witness to an arduous, entertaining, and sometimes emotionally demanding process.

At the eye of this annual fashion hurricane is the two-decade relationship between Wintour and Grace Coddington, incomparable Creative Director and fashion genius. They are perfectly matched for the age-old conflict between creator and curator. Through them, we see close-up the delicate creative chemistry it takes to remain at the top of the ever-changing fashion field.

## AN INTERVIEW WITH DIRECTOR/PRODUCER R.J. CUTLER

### **What was your inspiration for the film?**

I first thought about doing a project about Anna Wintour and *Vogue* when I read an article in *New York Magazine* about the Metropolitan Museum Costume Institute Ball, the annual fundraising gala that Anna oversees. It created such a fascinating portrait that I couldn't help but be compelled. I knew who Anna was, of course, that she was a formidable and controversial figure in the fashion world, but I didn't know much more about her than that. I'm always looking for subjects who care a tremendous amount about what they're doing and are doing it as well as they possibly can under high stakes circumstances. Certainly this was the case with Anna Wintour.

So I called *Vogue* and went to New York and I had a couple of meetings with Patrick O'Connell, Anna's Director of Communications. Nothing quite panned out, but I had a sense that eventually something would. Sure enough, a few weeks later the phone rang and Patrick said Anna has an idea, can you come out here the day after tomorrow? It was like being summoned to see the Queen. I like to joke that I was able to convince her to do this film by making her think that it was her idea, but the truth is that focusing on the September issue as a structure was indeed her suggestion. She said it was something she had always thought would make a great subject for a film. We talked about my approach, the fact that we don't come in with an agenda or a thesis, instead our process is observational. She got it and we agreed to work together. When I said that I would have to have final cut, she said, "My father was a journalist, I'm a journalist, I totally understand." I was glad that she got it, that she knew I would have to have final cut, but I was also struck by the fact that she spoke so openly about her father. I thought there's definitely something here, and I suspected that if I followed that thread it would lead me to a rich place.

Once Anna and I had agreed to work together, it still took another year to get all of our ducks in a row. We had to negotiate a contract with Conde Nast Publishing—it was highly unusual for them to have a camera crew present for almost nine months. And about that time, our good friends from A&E IndieFilms took the risk and came on board and agreed to finance the film and serve as executive producers. Needless to say, that was the critical piece to making everything work.

**What was the biggest challenge? How did you get them to commit?**

Every film that you make is going to have its own specific world with its own unique set of challenges, and the world of *Vogue* was no exception. Sometimes the challenges are obvious. Like when you're making a film about people who are *really* fashion conscious and are wearing expensive, delicate clothes, you can't put lavs and transmitters on them all day long. You're going to need to record everything with a boom, and you're going to need an awesome Sound Recordist, which is why we brought Eddie O'Connor on board.

Sometimes you're faced with a challenge that's made even more difficult by the fact that first you have to figure out *what* it is before you can set about overcoming it. At *Vogue*, for instance, we were filming a group of people who had been working together for years, in some cases for decades. They worked together with a fluidity that was almost deceptive. They communicated with nods and glances, not with grand pronouncements. When we first started filming there, we were stymied. When did *that* decision get made? How do you know *that* story's happening? Who cut *that* photo spread? It was baffling. But then we realized that the creative process at *Vogue* is in the gestures, the glances, the conversations that last five seconds. It's not that they sit down and they say okay now we will be creative and discuss what we're going to do. Once we realized that, our jobs became much easier. We knew what we were filming.

But the biggest challenge that we faced in making *The September Issue* was the fact that people in the fashion world are very suspicious of cameras. They're used to a camera being the enemy, something that is prying and looking to catch you in a compromising position, something that's judging you. And of course our presence is the opposite of that, our cameras are there not to judge but to observe. Convincing the people who worked there that we weren't like other people with cameras was a huge challenge.

Ironically the person we had the greatest amount of difficulty with at the beginning of the process was Grace Coddington. As you know from seeing the film, she ended up playing a very pivotal role in the movie, but Grace's mistrust of anyone with a camera is sort of fundamental to who she is. And she didn't waste a second making that clear. The first time we encountered Grace she said, "Get away from me." The next time I saw her, we were at the Chanel show in Paris and she said, "Anna isn't even here, why do you even have to come around?" She was not happy at all. Later that day, André Leon Talley said to me, "What did you do to Grace?"

Eventually we were able to win over Grace and the entire team at *Vogue*. Which brings us from the specific challenges of this project to the fundamental challenge you face on every film: Earning the trust of your subjects. And the way you do that is by being who you say you are. You're fortunate to be invited into a world, in this case the world of *Vogue*, but you have to remember that it's their world not yours. And you must believe fundamentally that the story belongs not to you but to the subjects, and that they are sharing it with you. Philosophically, you believe that this is a collaboration, and that informs everything you do. And if you are truly there to see things as clearly as possible, rather than to satisfy an agenda of your own, and you act in accordance with these fundamental beliefs, then your subjects will come to recognize that in you and you will have earned their trust.

### **How many hours did you shoot? What was the challenge of editing?**

We shot over 300 hours on the film. That's a lot of footage. We filmed for 8 months. The footage all had to be screened, chronicled and documented. And then we had to figure out our story. When people ask about the process of discovering story, whether it's in production or post-production, I like to tell the story of this interview I saw with the great hockey player Wayne Gretzky when he was at the height of his powers. He had won a bunch of Stanley Cups in a row, he was the greatest scorer in NHL history, there appeared to be no end to what he could do. And the interviewer said, "Tell us Great One, how do you do it?" And Gretzky said, "Oh it's quite simple. I just follow the puck." And I remember thinking, "Of course Wayne Gretzky is the greatest hockey player the Earth has ever seen-- everyone else in the rink is slapping at the puck with their hockey sticks, trying to get it to do what *they* want it to do. Gretzky is following the *puck* and going where *it* wants to go."

And that's what the process of making these films is. It's a process of learning to follow the puck. You can't make the puck go where you want it to go, because you'll never be able to make your film. You have to follow the puck and let *it* lead *you*. And the puck, of course, is the story. So when we're in the field, we can't go in there and say, I'm here to prove Anna Wintour is this, I'm going to show she's that. You have to go in asking, "Who is she? Who are the people around her? What's it like to work here?" You go in with that question mark, you go in with that curiosity. And you discover Anna and you discover Grace and you discover relationships and you discover history and you discover themes. And you discover the story. You

find all of that, you don't know it when you show up. You follow it moment to moment while you're shooting and then you get into the editing room and you discover it all over again. You look at all of the footage that you shot, you watch it over and over again, and it reveals itself to you. And you try to see it as clearly as possible, even though you've been watching it over and over again for weeks and months. God bless Azin Samari, our editor. She has this remarkable gift of being able to see things with absolute clarity no matter how many times she's seen it before. And she has a poet's instinct for combining different moments to create a deeper truth. And, believe me, that's really hard. It's hard to be able to see things as clearly as possible. And that's the challenge. Sure, there are concrete challenges, you know, can we put the Met Ball in? How do you get through all the fashion shows in the beginning? How much Andre do we put in the story? How much Thakoon? How do you establish who these people are? How much history do you put in? What's the ratio of interview to *verite*? What kind of music do you use? Certainly those were concrete challenges. But anyone who edits *verite* films has the challenge finding the story, the challenge of following the puck, and for us that was the greatest challenge as well.

### **What is your favorite scene?**

I love being in the *Vogue* office, being in the hallways, in the meetings, the moments in Anna's office, I love all that. I'm a big *verite* fan. And of course, I love the scenes with Andre Leon Talley. And I love the way the film breaks the fourth wall, especially towards the end of the movie. I'm also a huge fan of the way Bob Richman shot this film, the combination of intimate *verite* with those beautiful vistas of New York and Paris and the world of fashion. But I think probably the material I respond to most emotionally are the scenes that involve Anna confronting her family relationships. The scenes with her daughter Bee; the scenes where she's talking about her dad and her relationship with him; the footage that we see of Anna as a younger woman. And most of all the sequence towards the end of the film, where Anna is reflecting on her relationship with her siblings and we see her at home with Bee, and we see her as one of the things she is in addition to an awesome, fearsome, Editor-in-Chief: a single working mom. Then we see her frustrated with her work, unhappy with the way the issue is going, contemplating the end of her career. In that one sequence, I think, we see a connection between work and family and history and her place in the world; we see her as a powerful business woman, as a sister and as a mom, and for me it all really comes together.

**What were you most surprised about?**

I didn't realize just how prominent Anna Wintour's position in the fashion industry was and the more I got to observe it, the more surprising I found it. You know, you can make a hit movie without Steven Spielberg's blessing, and you can publish best-selling software without Bill Gates' blessing, but you can't really be a successful fashion designer right now without Anna Wintour's blessing. And remember this is a rapidly-growing 300-billion dollar global industry. Anna is *such* a singular figure, the way that every once in a long while individuals in various industries can be. And it's remarkable and surprising when you realize the scope of her power and influence. And this phenomenon is only enhanced, I think, by the fact that she's a woman in a very public industry where the knives are kept sharp. Who's to say how much of it is Anna and how much of it is *Vogue*, but indeed she occupies a unique position.

## **ABOUT THE CAST**

### **ANNA WINTOUR**

*Editor in Chief*

Anna Wintour has been Editor in Chief of *Vogue* since 1988.

Ms. Wintour joined Condé Nast in 1983 as Creative Director of *Vogue* and in 1986 she returned to her native England to become Editor in Chief of *British Vogue*. She was Editor in Chief of *HG* from September 1987 until July 1988, when she rejoined *Vogue* in her present position.

Ms. Wintour began her career in 1970 in the fashion department of *Harpers & Queen* magazine in London. In 1976 she moved to New York and joined *Harper's Bazaar* as a fashion editor. Next, she joined *New York* in 1981 as senior editor and in that capacity produced the magazine's fashion, style, and living coverage.

During her tenure at *Vogue*, Ms. Wintour has been actively involved in fund-raising, particularly for AIDS research and the Metropolitan Museum of Art. In 1990, Ms. Wintour played a strategic role in developing the fashion industry's AIDS charity program, the CFDA/*Vogue* Initiative, through which she has helped raise more than \$16 million, chiefly through the highly renowned 7<sup>th</sup> On Sale program.

From 1995 to the present, Ms. Wintour has co-chaired ten fund-raising galas for the Metropolitan Museum of Art's Costume Institute, which together have raised more than \$40 million. In recognition of her work on its behalf, the museum named Ms. Wintour honorary trustee in 1998.

In 2003, Ms. Wintour spearheaded the establishment of the CFDA/*Vogue* Fashion Fund, an unprecedented initiative and award designed to aid emerging American fashion designers struggling to build successful businesses. The Fashion Fund Award has not only evolved to become a prestigious achievement in a young designer's career, it has also inspired European fashion industries to begin similar programs.

Ms. Wintour has been the recipient of many awards for her leadership and philanthropic efforts, most notably the Council of Fashion Designers of America (CFDA) Lifetime Achievement Award and the Award of Courage for AIDS Research from the American Foundation for AIDS Research (amFAR).

In addition to editing *Vogue*, Ms. Wintour executed the development and successful launches of *Teen Vogue* (2001) and *Men's Vogue* (2005). Ms. Wintour serves as Editorial Director for both titles.

**GRACE CODDINGTON**

*Creative Director*

Grace Coddington is the Creative Director of American Vogue, a position she has held since 1995. She joined the magazine as Fashion Director in 1988, when Anna Wintour became Editor in Chief. In her time at Vogue, Coddington has worked with Patrick Demarchelier, Arthur Elgort, Steven Klein, Annie Leibovitz, Peter Lindbergh, Craig McDean, Steven Meisel, Helmut Newton, Irving Penn, David Sims, Mario Testino, Ellen Von Unwerth and Bruce Weber. In 2002, Coddington published a book of her work, *Grace: 30 Years of Fashion at Vogue*, and later a book of her cat drawings called *Catwalk Cats* in 2006. She also curated an exhibition of her sittings, *Short Stories*, in 1993 in New York and Los Angeles; this was the first time a show had been devoted to the work of a fashion editor. And despite her countless high profile collaborations with so many photographers, she has always deliberately eschewed the spotlight herself.

Coddington was born in Anglesey, North Wales, in 1941. She won the Young Section of British Vogue's Model competition in 1959, before going on to work as a model until 1968. That year, she joined British Vogue, under editor Beatrix Miller, as a fashion editor, and was later promoted to Fashion Director. In that time, she collaborated with Clive Arrowsmith, David Bailey, Cecil Beaton, Guy Bourdin, Terrance Donovan, Hans Feurer, Horst, Barry Lategan, Sarah Moon, Norman Parkinson, Paolo Roversi and Snowdon. She left in 1987 to come to New York to work for Calvin Klein as Design Director. Coddington currently divides her time between New York and the Hamptons.

**THAKOON**

*Fashion Designer*

The Thakoon collection is a true reflection of the highly diverse background of its designer, Thakoon Panichgul. Born in Thailand, raised in Omaha and now New York-based, Panichgul has a talent for blending distinctly different influences into his work, imparting a feminine spirit into a youthful, sporty line.

The result of these various influences is a collection that projects poised elegance with an underlying hint of playful wit.

From a very early age clothing and fashion played an important role in Panichgul's upbringing. Both his mother and grandmother were expert seamstresses, and from them he learned the craft of hand sewing. He learned not only how a garment is built, but also how construction directly affects posture and stance. From these beginnings, Thakoon took away the fundamental idea behind the foundation of impeccable style: how you wear clothes is just as important as what you wear.

In September 2004, after many years of training, Thakoon presented his first ready-to-wear collection, quickly becoming a favorite of editors, stylists and celebrities. He created a unique niche, showing a collection of beautifully crafted, feminine designs which are as romantic and sensual as they are modern and innovative.

Panichgul is fascinated by decorative ideas that spin out of constructing clothes. Where classic patterns have existed for decades, the nuances involved in finishing the garments are reexamined or altered in some way. The subtle strokes, he believes, make all the difference. The collection has been described as "forward-looking, respectful of the past, and not at all vintage. In fact, his delicate deconstructions are entirely modern, owing more to the Antwerp Six than to Vionnet. And though his collection might be perfect for a modern Madame de Pompadour, it would suit an L.A. starlet just as well."

## **ABOUT THE FILMMAKERS**

### **R.J. CUTLER**

*Director*

R.J. Cutler is a producer and director of non-fiction films and television. He has won an Emmy Award, a Peabody Award, a GLAAD Award and has been nominated for an Academy Award, two additional Emmys, a Producer's Guild Award, an NAACP Image Award, and an Independent Spirit Award, among others.

Cutler began his career producing *The War Room*, the Oscar-nominated documentary about Bill Clinton's 1992 campaign for the presidency, which was directed by documentary legends D.A. Pennebaker and Chris

Hegedus. *The War Room* was selected as the Outstanding Documentary of the Year by the National Board of Review and was nominated for an Academy Award.

Next, Cutler directed and produced the documentary *A Perfect Candidate*, which followed the infamous Virginia Senate campaign between Oliver North and Charles Robb. The Washington Post has called it, "One of a small handful of essential films about American politics," and the film was named one of the Best Documentaries of 1996 by *The New York Times*, and was nominated for both an Independent Spirit Award and an Emmy Award.

In 2000, Cutler created, directed and executive produced *American High*, the groundbreaking documentary series about high school students in suburban Chicago, which aired on both FOX and PBS and received the very first Emmy Award for Outstanding Reality Program. It was nominated for the same award the following year.

Cutler's other film projects include producing the feature documentary *Thin*, which premiered in competition at the Sundance Film Festival, and continues to air on HBO and throughout the world. He also executive produced the acclaimed program *30 Days*, featuring Morgan Spurlock, which just finished its third season on FX, as well as the international hit *Flip That House*, currently in its fourth season on TLC. In 2006, he created and executive produced the provocative six-hour FX series *Black.White*, the premiere of which became the most-watched non-fiction program debut in U.S. cable television history.

Cutler has also executive produced *Freshman Diaries* (Showtime), *The Residents* (TLC), *American Candidate* (Showtime), *Military Diaries* (VH-1), and *Bound for Glory* (ESPN), among others. He produced the documentary *Making Dazed* (AMC) and directed and produced the animated documentary *Shays' Rebellion: America's First Civil War*, which was part of the History Channel's Emmy-winning series *Ten Days that Unexpectedly Changed America*.

This past year, Cutler and his colleagues from *The War Room* reunited to make *Return of the War Room*, a surprisingly intimate and candid look back at the 1992 presidential election fifteen years later.

For more information please visit [www.arp.tv](http://www.arp.tv).

**ELIZA HINDMARCH**

*Producer*

Eliza Hindmarch has worked on many projects with director R.J. Cutler. She has many non-fiction television show credits including the Peabody Award winning documentary series *Nimrod Nation*, directed by Brett Morgan. Born and raised in England, Eliza was a features writer for *Marie Claire* magazine and a publicist for award-winning documentary films such as *Living Dolls: The Making of a Child Beauty Queen*, *LaLee's Kin: The Legacy of Cotton*, *Children Underground* and *Amandla! A Revolution in Four Part Harmony* before segueing into production. Since completing *The September Issue*, she has been working with director Davis Guggenheim on his next documentary feature.

**SADIA SHEPARD**

*Producer*

Sadia Shepard's first documentary, *Reinvention*, premiered at the 2000 Sundance Film Festival. In 2001, she moved to Mumbai as a Fulbright Scholar, where she spent two years researching and documenting her grandmother's Indian Jewish community. Her acclaimed memoir about this experience, *The Girl from Foreign*, was published by The Penguin Press in 2008. The book's companion documentary, *In Search of the Bene Israel*, traces the legacy of Jews in Mumbai. As producer, her credits include the "Outsourcing" episode of Morgan Spurlock and R.J. Cutler's award-winning series *30 Days*, and *The September Issue*. Shepard graduated from Wesleyan University in 1997 and from the Stanford University Documentary Film Program in 2000. She lives in New York City.

**MOLLY THOMPSON**

*Executive Producer*

Molly Thompson launched and runs A&E IndieFilms, the network's feature documentary division. She executive produces the division's original productions including *Jesus Camp*, a film by Heidi Ewing and Rachel Grady, which was nominated for an Academy Award; and *American Teen*, a film by Nanette Burstein which won best director at Sundance 2008 and was released by Paramount Vantage in July 2008. Other A&E IndieFilms include the Oscar-nominated, Sundance Award-winner *Murderball* and *My Kid*

*Could Paint That.* In addition to *The September Issue*, Molly's other current projects include a film on Pat Tillman directed by Amir Bar Lev.

**AZIN SAMARI**

*Editor*

Azin Samari, a life long reader of *Vogue* magazine, has been editing non-fiction film and television for the past ten years. She is a frequent collaborator with filmmaker R.J. Cutler. They have numerous credits together, including the IDA nominated *Military Diaries*, and the Morgan Spurlock television series, *30 Days*. Recently, Azin completed the ITVS funded film *Arusi, Persian Wedding*, about the Iranian-American divide, which will premier on PBS in 2009.

**BOB RICHMAN**

*Cinematographer*

Bob Richman started his career working with cinema verite pioneers Albert and David Maysles. He worked closely with them on many projects and eventually acted as director of photography on many commercials and the documentaries *Chirsto's Umbrellas* and *The Producers: A Musical Romp with Mel Brooks*.

His other credits include *Paradise Lost*, for which he was nominated for an Emmy, *Revelations: Paradise Lost 2*, the Oscar nominated *My Architect: A Son's Journey*, *Metallica: Some Kind of Monster*, the Oscar-winning *An Inconvenient Truth*, series DP for *Iconocalsts* (seasons 2 and 4), and additional camera on *Borat: The Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*, *Constantine's Sword* and *Killing Kastzner*.

**EDWARD L. O'CONNOR**

*Sound Recorder*

Edward L. O'Connor has worked as a sound recorder for over twenty years. He has worked on both television and feature film productions for employers like HBO, PBS, National Geographic and The Smithsonian. O'Connor's credits include the Emmy nominated series *Frontier House* and the Academy Award nominated documentary *My Architect*.

**MARGARET YEN**

*Music Supervisor*

Margaret Yen graduated from UC Berkeley and went on to receive her Master's in Communications Management at USC's Annenberg School for Communications. She started out in the entertainment business at Paramount Pictures working in television research and film development, then eventually switched to music supervision in 1995.

Some of Margaret's credits include *It Might Get Loud*, *The Express*, *Juno* (which was recently nominated for a Grammy for Best Soundtrack), *Thank You For Smoking*, *Me and You And Everyone We Know*, *The Passion of the Christ*, *Hellboy*, *The Girl Next Door*, *Runaway Jury*, *Lara Croft: Tomb Raider 1 & 2*, *The Good Girl*, *Road Trip*, *The Last Days of Disco*, *Stealing Beauty* and *The Apostle*, which won a Grammy in 1998 in the category of Best Country, Southern or Bluegrass Gospel Album.

**CRAIG RICHEY**

*Composer*

A native of North Carolina, Craig Richey graduated from the Juilliard School of Music with a Master's Degree in Piano Performance. He began scoring films in New York. His first score, *When It's Over*, won critical praise in the LA Weekly. Since moving to Los Angeles, credits include *Lovely & Amazing*, *Friends With Money*, *The Gymnast*, *Blue State* (additional music), *The King of Kong*, *Gardens Of The Night* and *Wonderful World*. Craig is a Sundance Composer's Lab Fellow, invited to participate in the 2006 lab at the Sundance Institute. Also a singer-songwriter, Craig's songs have been featured in *Lovely & Amazing*, *Friends With Money*, and *The King of Kong*.

**A&E INDIE FILMS**

A&E IndieFilms is the feature documentary production arm of A&E Networks. A&E IndieFilms commissions, acquires and provides finishing funds for feature documentaries. The strand has forged innovative partnerships with theatrical distributors including Paramount Vantage on Nanette Burstein's recent Sundance hit *American Teen*; ThinkFilm on *Murderball*, Magnolia Pictures on *Jesus Camp*, Newmarket Films on *Rock School*, and Sony Pictures Classics on *My Kid Could Paint That*.

**CREDITS**

A&E IndieFilms

In Association With  
Actual Reality Pictures

Presents

A Film By R.J. Cutler

THE SEPTEMBER ISSUE

Produced and Directed by  
R.J. Cutler

Producers  
Eliza Hindmarch  
Sadia Shepard

Executive Producers  
Molly Thompson  
Robert DeBitetto  
Robert Sharenow  
R.J. Cutler

Edited by  
Azin Samari

Director of Photography  
Bob Richman

Sound Recordist  
Edward L. O'Connor

Music by  
Craig Richey

Music Supervisor  
Margaret Yen

Featuring  
Thakoon Panichgul  
André Leon Talley  
Grace Coddington  
Anna Wintour

Executive in Charge of Production  
Michael Bernstein

Line Producer  
Lauren Sherman

Co-Producer  
Mary Lisio

Post-Production Producer  
Nathan Rotmensz

Consulting Producer  
Alison Ellwood  
Lyle Gamm

With Appearances By

Hamish Bowles  
Sarah Brown  
Charlie Churchward  
Oscar de la Renta  
Patrick Demarchelier  
Jill Demling  
Edward Enniful  
Brian Fee  
Filipa Fino  
Tom Florio  
Jean Paul Gaultier  
Nicolas Ghesquiere  
Tonne Goodman  
Laurie Jones  
Karen Katz  
Alexandra Kotur  
Karl Lagerfeld  
Alberto Orta  
Sophie Pera  
Stefano Pilati  
Phyllis Posnick  
Candy Pratts Price  
Alex Rankovic  
Coco Rocha  
Jessica Sailer  
Elissa Santisi  
Bee Shaffer

Ivan Shaw  
David Sims  
Sally Singer  
Virginia Smith  
Danko Steiner  
Burton Tansky  
Mario Testino  
Philip Lim  
Luiza Madejak  
Jim Mate  
Craig McDean  
Sienna Miller  
Sonya Mooney  
Jessica Nagin  
Si Newhouse  
Jane Thompson  
Isabel Toledo  
Charles Townsend  
Caroline Trentini  
Vera Wang  
Daria Werbowy  
Stephanie Winston Wolkoff  
Raquel Zimmerman  
*and* Bob Richman

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Romain Staropoli (Paris)  
Giuseppe Cioccarelli (Rome)  
Jorge Menna (London)

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Jonna McLaughlin (U.S.)  
Mike Rattet (U.S.)  
Matteo Vallecoccia (Rome)

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Vic Losick  
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Joseph Sciarabba  
Sadia Shepard  
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Richard Fleming  
Judy Karp  
Michael Legum  
Peter Miller  
Ben Posnack  
Eric Whitestone  
Stefano Chimento

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Still Photographer  
Lori Hawkins

Production Accountant  
Nathan Wakefield

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Trevor Smith  
Skye Topic

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Cory Brusseau  
Sebastian Caldwell  
Phillipe Canal  
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David Jallier  
Andrew Kimmel  
Samantha Stubin  
Brice Lartigue  
Lindsey Lefkow

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Julie Mason  
Shane McGonnigal  
Francis Menna  
Noah Mutnick  
Alan Raad  
Samantha Richman  
Brian Rothe  
Mina Soleimani  
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Jessica Schilling

Assistant Editor  
Thomas Carmichael

Additional Editing  
Ali Grossman

Research and Clearances  
Cheryl van Grunsven  
Susan Huxley

Technical Consultant  
Robert Tonkin

Loggers  
Cory Brusseau  
Kristy McInnis

Post Production Assistant  
Brian King

Post Production Facility  
Post Logic Studios

Audio Mixer  
Tim Carpenter  
Alex U'Ren

Audio Assistants  
Stephanie Gourley

Audio Dialogue Editor  
Mark Hensley

Colorist  
Kris Santa Cruz

Post Logic Coordinator  
Jennifer Heeber

Titles and Graphics  
Shadowplay Studio

Art Direction by  
Gareth Smith & Jenny Lee

Design and Animation  
Sean Starkweather  
Theo Alexopoulos

Music Editor  
Bryon Rickerson

Music Consultants  
Peter Afterman  
Alison Litton

Music Score Produced by  
Craig Richey

Recorded at  
Magic Hour Music LA  
Knobworld LA  
Ovation Sound NC

Recording Engineer  
Evan Richey

Music

*Destroy Everything You Touch*  
Written by Mira Aroyo, Daniel Hunt,  
Helen Linsay Marnie, Reuben Hoong Bun Wu  
Performed by Ladytron  
Courtesy of Rykodisc  
By arrangement with

Warner Music Group Film & TV Licensing

*Diversion*

Written and Performed by Mark Ronson  
Courtesy of Columbia Records UK/  
The RCA Records Label  
By arrangement with  
SONY MUSIC ENTERTAINMENT

*Burn It All Down*

Written by Craig Pfunder  
Performed by VHS or Beta  
Courtesy of Astralwerks  
Under license from EMI Film & Television Music

*That Home*

Written by Jason Swinscoe,  
Phil France, Patrick Watson  
Performed by Cinematic Orchestra  
Courtesy of Domino Recording Company, LTD.

*Around The Bend*

Written by Lars Iversen, Mette Lindberg  
Performed by The Asteroids Galaxy Tour  
Courtesy of Small Giants  
By arrangement with Zync Music Inc.

*Don't Rush*

Written by Christian Niva  
Performed by Audio Mjao  
Courtesy of tbtmo

*Nostrand*

Written by Evan Mast, Mike Stroud  
Performed by Ratatat  
Courtesy of XL Recordings Ltd.

*Don't You Worry*

Written and Performed by Jim Noir  
Courtesy of Barsuk Records  
By arrangement with Bank Robber Music

*At Sea*

Written by Verity Susman, Emma Gaze,  
Mia Clarke, Rosamund Murray  
Performed by Electrelane

Courtesy of Too Pure Ltd.

*Flathead*

Written by John Lawler  
Performed by The Fratellis  
Courtesy of Universal-Island Records Ltd./  
Interscope Records  
Under license from Universal Music Enterprises

*S To U*

Written by Stephen Gardner, Ben Bailes  
Performed by Chessie  
Courtesy of Plug Research

*Swisha*

Written by Evan Mast, Mike Stroud  
Performed by Ratatat  
Courtesy of XL Recordings Ltd.

*Give It Up*

Written by James Jeremiah Murphy  
Performed LCD Soundsystem  
Courtesy of DFA Records  
under exclusive license to Capitol Records  
Under license from EMI Film & Television Music

*Suffer For Fashion*

Written by Kevin Barnes  
Performed by of Montreal  
Courtesy of Polyvinyl Record Co.

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## **MATERIALS**

All materials including key art and production stills can be found on our press site: [www.madman.com.au/pressarea](http://www.madman.com.au/pressarea)

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